

New Yorker's Suite For Strings Played By Damrosch Band

Scalero's Work, Heard Here Only Once Before; Cortot Repeats C Minor Piano Concerto by Saint-Saens

At the concert of the New York Symphony Orchestra yesterday afternoon in Aeolian Hall, the third of the Sunday afternoon series, Mr. Alfred Cortot assisted as soloist and the program contained one work new to these parts except for a private performance last spring. This was a suite for string quartet and string orchestra by Rosario Scalero, a native of Turin, Italy, now resident in New York. In this day of unorthodoxy the announcement of a performance of a new work, anticipating, pleasurable or otherwise, according to the predilections of the listener, of musical soul-searching and the smashing of images. If any went yesterday afternoon expecting these things they were disappointed, for the suite proclaimed no new doctrines and offered music agreeable and pleasant to the ear if not profound.

The antiphonal use of string quartet and string orchestra seemed not entirely successful. Only at infrequent points were the two groups felt as separate, their blend of tones giving in general the background of strings against which an occasional single instrument was heard in a solo passage. The work is in three sections, a choral prelude, sustained character, set of variations on a theme from one of Schumann's "Kinderstücke" and a finale. In the variations the composer attained his greatest freedom of expression. Throughout he showed little adherence to the modes favored by some of his compatriots in their recent works. His composition was warmly applauded and he was called upon by Mr. Damrosch to bow his acknowledgments from a box.

The rest of the program no less expressed the spirit of content with things as they are. It contained the Gounod Symphony No. 6, recently performed by Mr. Damrosch in another series, and the Saint-Saens C minor piano concerto, with Mr. Alfred Cortot as soloist, repeated from the program of Saturday afternoon. Mr. Cortot gave another brilliant performance of the concerto, one of rhythmic power and surpassing delicacy in the prelude work, and in the symphony "Celeste Aida" again answered the flash of the sword of Siegfried in a festival of Russian rhythms and colors.

Faces Blue Law Charge For Staging Sousa's Band

Endicott-Johnson Recreational Director Arrested at Binghamton, N. Y.

BINGHAMTON, N. Y., Nov. 12.—Harold P. Albert, recreational director of the Endicott-Johnson Corporation, was arrested this afternoon, on complaint of the Binghamton Ministerial Association, for staging a concert by John Philip Sousa's band at which an omission was charged, in alleged violation of ordinances governing the observance of Sunday.

Following the arrest, George F. Johnson, president of the Endicott-Johnson Corporation, announced that he is prepared to fight the so-called Sunday Blue Laws to a finish in the courts, and Bandmaster Sousa issued a statement in which he declared that there is more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

Bacon Coming Home as Result of His Collapse

Veteran Star of "Lightnin'" to Take Long Rest in Effort to Recuperate

CHICAGO, Nov. 12.—Frank Bacon, veteran actor and star in "Lightnin'", who last night suffered a breakdown and was forced to abandon his part temporarily, will be taken to his home at Bay Side, L. I., or to a winter resort in a few days, it was learned to-night.

The fifty-eight-year-old actor, who has enjoyed a stage career extending over thirty years, and who has played the title role in his present vehicle for four and a half years, said he expected to be back in the cast when his play goes to Boston late in December.

According to members of his family, Mr. Bacon has been in ill health for some time, but had insisted on appearing regularly in his play. Yesterday he became worse and at last attended him as he went through the performance last night, and immediately afterward he was taken to his hotel here. A long rest will be required for him to recuperate from the strain under which he has been working. His play will continue to the end of its run early in December.

Real Estate News

Operator Gets Quick Profit On Resale of Palermo

Brown, Wheelock-Harris, Vought & Co., resold for Frederick Brown the ninety-story apartment known as the Palermo, at 125 to 129 East Fifty-seventh Street, 75x100. Mr. Brown purchased the property a month ago through the same brokers. The buyers, Marcus Daly and Paul H. Brown, are said to have paid Mr. Brown a large profit.

Frank W. Child Purchases Fine Home in Montclair

The Montclair Realty and Construction Company sold to Frank W. Child the brick Colonial residence with tile roof at 143 Union Street, Montclair, N. J., with a 100 foot frontage, directly opposite the Vincent Mulford estate. The property was held at \$35,000. Frank Hughes Company negotiated the deal.

Neil Morrow Ladd Sells Interest in Ladd & Nichols

Niel Morrow Ladd, formerly president and one of the organizers of Ladd & Nichols, Inc., real estate brokers in Greenwich, sold his half interest in that corporation and has opened his temporary offices in Miller's Restaurant Building, Post Road, Greenwich, Conn.

\$180,000 Loan on Flat

Lawrence, Blake & Jewell and Douglas L. Elinman & Co. have placed for a first mortgage of \$180,000 at 5 1/2 per cent for five years on 646 Park Avenue an eight-story apartment undergoing extensive alterations.

On the Screen

Unusual Mary Makes "Tess" an Unusual Picture; Capitol Film Defends Husbands

By Harriette Underhill

It is a strange thing but we never have spoken to Mary Pickford. We never have come face to face with her and never have touched her, so we do not really know that she is flesh and blood, and are very much inclined to doubt it. Olive Thomas once said to me: "I can't describe Mary to you. She isn't like anybody else, and sometimes I don't really believe she is just a human being." And after seeing her in "Tess of the Storm Country" you surely feel that she can't be "just a human being."

Some one at the Strand remarked yesterday that Mary had come back, and we wanted to ask when she had been away. She took a short stroll when she made "Little Lord Fauntleroy" but that was because the job was too big for Mary; rather because Mary was too big for the job. As we watched her play Tess, the squatter's daughter, we never felt so strongly before that Mary is the Peter Pan of the movies. Not a line speaks the perfect contour of her face, not a curve indicates that she is not still sixteen; her eyes are larger and more beguilingly luminous, it seems, than ever before. In short, one can see that Mary Pickford is perfectly, absolutely, the best actress on the screen—with the exception of Elsie Ferguson and Pola Negri, who are, of course, quite as good but quite different. Little did we think that she would gaze on a golden-haired youth with here face close to a man in the stomach and think it cute. And Mary, as Tess, does this again and again, and worse, too.

Has Many Imitators

We never saw Miss Pickford in her early days, but have a pretty good idea from what we saw her do yesterday in this story which she has revived that she is responsible for all the cute ingenues with fuzzy heads who have been drinking tea out of their saucers and jumping up and down on the sofas in the picture, and making us hate them almost to the point of murder for the last five years. Yes, we recognize the original of which we have seen so many imitations and awful imitations. But you, Mary, you go ahead and fall down in the soap suds and kick people in the shins or chest and let your hair float until you're sixty, and let your eyes close. The first "Tess" we ever saw, so there was no chance of comparison; and, although they do say that "Tess" was brilliant, we don't think it was. It could hardly have been better technically, it seems. Charles Rosher has his name on the program, along with the rest of the stars and he should have, for the photography is gorgeous.

As we seem to be about the only person who did not see "Tess" in its earlier incarnation probably every one knows the story of the squatter's daughter whose heart was so much better than her grammar. Just where the storm country is the story does not tell, but it seemed a pretty lonely place. No wonder, no wonder, as the squatters called the people who lived in the big house on the hill, fell in love with undesirable. A man keeps his children so housed up that they never have a chance to see any attractive people of the opposite sex and then he expects them to make marriages. Well, his son, married Tess, and he is to be hoped, learned not to call babies "prats" before her own were "born, and his daughter died of a broken heart after leaving a illegitimate child. There was a title in the which read, "Tess must be married right away," and the censors changed it to "We must do something right away." "Where's the sense in that?" you ask. We said the censors did it.

Supporting Cast Is Unusual

The people in the supporting cast are not the usual people that one sees on the screen. An extremely attractive juvenile named Lloyd Hughes, who has been playing like Douglas Fairbanks about him, plays the squatter's son who falls in love with Tess after she takes a bath. She risks this in the third reel, although she remarks that "it air bad business, a man died of taking a bath once." Gloria Hope is excellent as the frightened daughter who had a child and all the blame. Miss Hope plays the proper amount of no vitality for these parts. Forrest Robinson gives a performance as the old fisherman that seems almost inspired, and David Torrence, Jean Herschell, Harry Hay, Robert Russell, Gus Saville and Mme. de Bodamere make up a cast that is

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LEGAL NOTICES

NOTICE IS HEREBY GIVEN THAT YOUNG day of 1922 Broadway, on the 14th day of October, 1922, the undersigned, mark "ROBIN HOOD" for men's hats in the office of the Secretary of the City of New York. YOUNG BROTHERS, 109 Broadway, New York, N. Y.

INSTRUCTION

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lawless. Besides all of this, Miss Pickford chose John Robertson to direct the picture. It seems to us a very wondrous piece of luck. The picture runs for nearly two hours, so there is room on the program for only one other number. This is an elaborate ballet staged by Fokine. It is the most elaborate and beautiful ballet ever put on at the Strand. The lighting and music are also effective.

At the Capitol

The thing we like best on the Capitol program is a picture made in conjunction with the navy of these United States. It is called "Rolling Down to Rio," and it is the first thing that ever made us feel we should like to be a sailor. What a wonderful time to have on the Maryland and how nice it is to travel all over the world for nothing! Sam Rothafel has staged a cute little program with a regular battle-ship and a chance for "Sailor" Tompkins to be danced, and "Rolling Down to Rio" to be sung. This picture goes on at 8:45, 9:15 and 11:15 o'clock. Do not miss it!

The feature is a Goldenwyn picture called "Brothers Under the Skin." It starts out in a most promising way, even if it is built on the premise that husbands are downtrodden creatures, who ought to beat their wives, and that wives are cunning creatures who ought to be beaten. Rich or poor, all husbands are brothers under the skin. Now, we do not object to this because it is a false premise, but because it has been offered so often as an excuse for telling a story. Some one started it a very long time ago and every one has stuck to it. In spite of this lack of novelty the picture is really a lot of fun because the director put in a lot of little incidents which were human and amusing. But it soon ran away from him completely and became a picture of a man who is a "brother" drinking up people's whisky and sitting down on broken bottles and knocking over screens. "Brothers Under the Skin" certainly proves that there is a vast difference between action and plot.

All-Star Cast Helps Picture

An all-star cast has been selected, so, of course, the picture is bound to have its moments. Helena Chadwick is the poor wife, Millie, who will buy the Woolworth Building if she can get \$1 down and \$9 a week, and poor Newton has only thirty of those "berries" to live on for a whole week. Pat O'Malley is Newton, the poor

AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE AND J. J. SHUBERT

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